

QUILL



"He's a devil in his own home town!"

—Photo by Kenneth Kimball, Detroit News

THE QUILL

A MAGAZINE FOR WRITERS, EDITORS AND PUBLISHERS

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AT DEADLINE

By R. L. P.

REMEMBER that little story about Carl Turner, present state manager for INS in Ohio, which appeared in this column last month? The one telling how Turner and an assistant got past the police lines at the scene of a mine explosion by tying handkerchiefs around their arms and carrying their portable typewriters as if they were physician's satchels!

Well, it has brought an entertaining sequel from S. I. Neiman, general manager of the Feature Sales Syndicate, Chicago. Here it is:

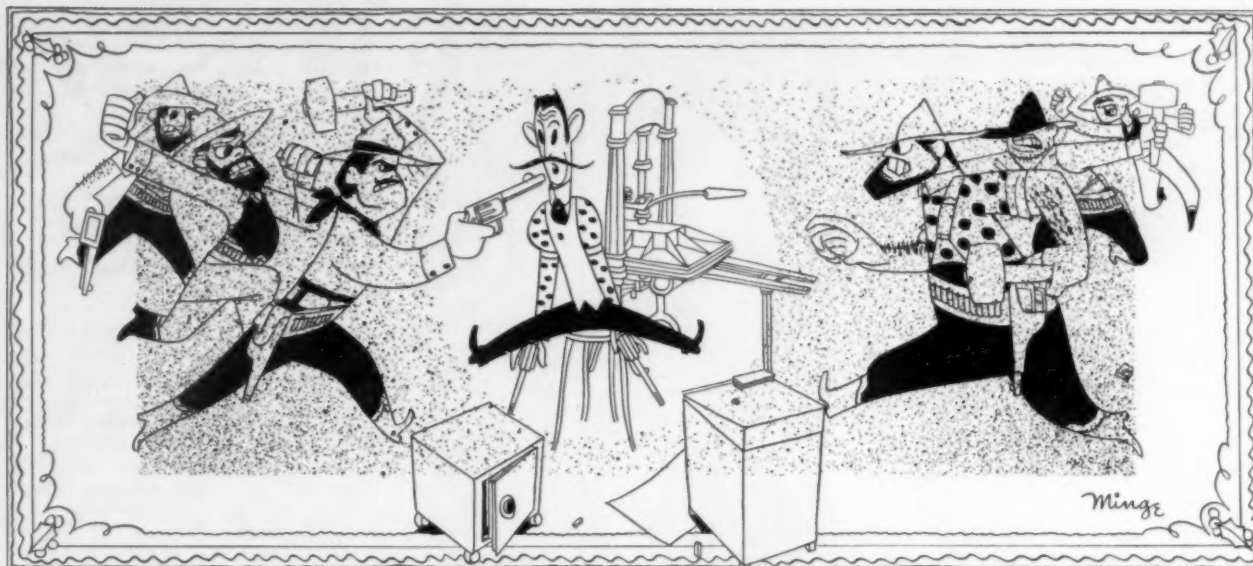
"I can vouch for that little yarn about Carl Turner in the May QUILL—but Carl only told part of the story. Those two 'doctors' also had a patient that day—one of the hastily summoned rescue crew who had what he described as 'one hellava bellyache.' If he followed the advice given him by Carl's assistant, he is now probably one of the dearest men that ever lived.

"That combination, Carl and his assistant, got to be quite a fixture at mine explosions in those days—and Carl never knew it, but that assistant's addiction to an old, disreputable corncob pipe gave Carl one of the biggest 'beats' in his journalistic career. It happened down in West Virginia one day, where a hundred or more miners had been caught in a blast, and there was some hope that a few of the miners might have barricaded themselves in and escaped the black damp that killed so many of them.

"The mine ran into the side of a hill, and Carl, selecting a likely spot, was poking about a ventilating shaft on the hillside when suddenly he heard a faint tapping. He was electrified with excitement. In a moment there came a few more faint taps—and Carl was off down the hillside, to notify the rescue crew and flash the word to a waiting world—and with Carl that was practically a simultaneous stunt.

"Anyway, hope for those entombed miners exploded all over the front pages of client newspapers, while rescue crews redoubled their efforts to get to those mysterious tappers. What Carl never knew was that when he let out a whoop after hearing the second tapping, a rather bewildered assistant who had been taking an afternoon siesta in the

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"An Editor never knew at sunrise whether his office would be in existence by night. Presses and type were in danger of destruction at all times by armed bands of bushwhackers."

When Editors Used Vitriol for Ink And Ghost Town Papers Died Young

THE passage of the Kansas-Nebraska bill in 1854 ushered in an epic period in American journalism. The circumstances attendant upon the opening of the new territory for settlement made it inevitable that it was to be the testing ground for the forthcoming struggle between North and South—the trial balloon of the Union in 1854 as Spain is the trial balloon of Europe today. And as always the press played an important part—in this case the determining one—in the outcome of the struggle.

"A publicity campaign such as this country had never witnessed was conducted by its newspapers between 1854 and 1861, and the subject of that campaign was Kansas—Kansas border ruffianry, Kansas politics, Kansas immigration, Kansas soil, Kansas gold mines, Kansas statehood—Kansas up and Kansas down, but everlastingly Kansas," Herbert Flint, leading historian of the period, has written.

"It started in New York," he continues, "it spread over the entire North; the South took up the agitation, though with directly opposite purposes. Orators, poets, ministers, congressmen, all following the lead of the newspapers, exhorted, versified, prayed, and argued for and about Kansas."

IN such an atmosphere Kansas journalism was born. On Sept. 15, 1854, scarcely four months after the passing

By KENNETH LEWIS

Illustrated by
VERN MINGE

of the historic bill opening up the territory, a lone printer-editor set up his hand press under an elm tree near Ft. Leavenworth and turned out the first copy of the first issue of the first Kansas newspaper.

An early traveler who chanced to happen upon the bare framework of the building which was to house this first paper, the *Leavenworth Herald*, a few days later made the following entry in his diary:

"We saw the notice stating that the editor had removed his office from under the elm tree to the corner of Broadway and the Levee. This Broadway was at that time much broader

than the streets of ancient Babylon; for with the exception of the Fort there was probably not a building on either side for 30 miles!"

But if other buildings were missing in the territory, newspaper offices were soon abundant enough. As Kirke Mechem, secretary of the Kansas Historical Society and probably the foremost authority on the times, puts it, "During that period there were more newspapers than towns in Kansas. There were towns that didn't exist which had newspapers. When speculators wanted to sell town lots to Eastern investors they first started a newspaper, usually offering the editor and publisher his choice of lots. The circulation of these first papers was almost altogether in the East, there being few citizens in the territory. The turnover was so great that it was said every Kansas paper was a daily; they lived only a day."

IN fact, anybody could start a town in Kansas in those days. All one had to do was plat a townsite, hire a newspaper to advertise it, have some wonderful lithographs made by sufficiently imaginative artists, and circulate these and the newspapers in the east, selling shares in tracts of virgin prairie for hundreds and thousands of dollars to gullible investors there.

Fraudulent speculation in Kansas real estate soon bid fair to eclipse the

**Stirring Tales
of Journalism
in
Early Kansas**

efforts of the California gold mine salesmen. And wittingly or unwittingly, the press played a major part in the deception.

Here is a specimen contract drawn up between the Topeka town council and the proposed editor of the *Topeka Freeman*, in 1855:

"Resolved, that we will and hereby do donate to E. C. K. Garvey, Esq., of Milwaukee, Wis., city interests Nos. 57, 58, and 59, and that any rule of the association inconsistent with our action in the premises be and is hereby suspended, so far as it may apply to our action in the present case, provided that Esq. Garvey establish a good and respectable weekly newspaper, without necessary delay, in Topeka, and reside or exercise his influence and identify his interests with us, agreeably to suggestions made by him before the association today."

But Mr. Garvey demanded eight additional lots on the main street, and a two-story publishing house paid for by 200 copies of his forthcoming paper, before he finally was content to enter into his publishing enterprise in the town.

THE Quindaro *Chindowan* and its town council even managed to induce a type foundry in Cincinnati to send them an entire newspaper plant prepaid, in return for a large tract of land in the proposed town.

But not all early editors and publishers were so fortunate. Sometimes the town enterprise went under without selling even enough lots to pay for the stakes used in platting the lots.

Consider, for instance, the sad plight of S. S. Prouty, of the *Prairie City Freeman*, who at the promise of a forthcoming contract for the town paper, printed the town company's shares, blanks, and plats free of charge. When he finally applied for his contract, the worthy councilmen stalled for a while, and then solemnly informed him that "after much consideration they had concluded that his plant was not large enough for the needs of the city." At that time there was not a single building or residence on the town site!

Incidents like the preceding seem to indicate rather clearly that the chief interests which induced these early newspaper men to come to Kansas were purely commercial. The part they played in the struggle to make Kansas free or slave was more or less forced upon them after they had arrived. Once in the battle, however, they rose nobly to the occasion.

THEY learned their business in a rough school, says Mr. Mechem. "They



Kenneth Lewis

Mr. Lewis, a member of the University of Kansas chapter of Sigma Delta Chi, professional journalistic fraternity, was born and reared in Topeka. He is university correspondent for the *Topeka Daily Capital*. His articles and verse have appeared in *Poetry*, *Scholastic*, *College Verse* and the *Kansas Magazine*.

wrote with vitriol in the ink and a gun across the desk." Many of them set type and manned the lever of the hand press. They supplemented their writing with speech-making. Of one of them it was said, "He mounted the rostrum, shined his eyes, threw back his head, and left the consequences with God." Some of them also wrote in the same way.

Paragraphs like the following from the *Dodge City Democrat* were not at all unusual:

"The brain-rotted scullion who is in some mysterious way permitted to ooze his slime through the columns of the *Panhandle Journal* takes occasion to malign and vilify our county attorney. The following is written to show what a sniveling puppy, who does the clipping and counts the bull teams that arrive for his partner's paper (a sheet generally issued on brown wrapping paper contributed by the butcher and baker), stoops to do. . . ."

When it comes to calling names, the following list from the columns of the *Doniphan Constitutionalist* is certainly of classic quality:

"The editor of the (*White Cloud*) *Chief* wishes us to bring him into notice, but we do not wish to pollute our columns with such trash unless forced to do so. We would gently hint to the cross-eyed, crank-sided, peaked and long razor-nosed, blue-mouthed, nigger-lipped, white-eyed, soft-headed, long-eared, crane-necked, blubber-

lipped, empty-headed, squeaky-voiced, snaggle-toothed, filthy-mouthed, fox-ankled, pigeon-toed, reel-footed, goggle-eyed, hammer-hearted, cat-hammed, hump-shouldered, splaw-footed, bandy-shanked, ignoble Black Republican abolitionist editor to attend to his own affairs or we will pitch into him in earnest."

As one competitor to another, take this excerpt from the *Atchison Squatter Sovereign*:

"Cholera at Leavenworth City—We learn that the cholera is raging at a fearful rate in that village, to the extent of from 10 to 15 cases per day. That there should be cholera at Leavenworth is not to be wondered at. Aside from its unhealthy situation, the presence of such a nuisance as the *Kansas Herald* is enough to breed the most loathsome disease."

AS the foregoing paragraphs ably demonstrate, competition among these early papers reached a new high in newspaper history. It was a matter of dog eat dog. There were almost as many papers as subscribers in the territory, and advertising, at least of the local variety, was exceedingly scarce. Such ads as there were were usually sold by the "square"—a unit of ten or twelve lines of type averaging about \$1.50 each, although most offices did employ a sliding scale of some sort.

In addition to their regular advertising, most offices were also rather generous with their use of "editorial puffs." The following rates for this service are preserved in an early issue of the *Doniphan Crusader of Freedom*: "For a modest puff, three juleps; for a tolerably good one, one box of cigars; for a good one, one pair of boots; for a very good one, one vest and two shirts; for a splendid one, one cloth coat; and for a perfect sock-dolager, a whole suit."

Another factor making for insecurity and the consequent rapid turnover of papers already mentioned was the fact that an editor never knew at sunrise whether his office would be in existence by night. Presses and type were in danger of destruction at all times by armed bands of bushwhackers. For many years the story that the first press brought into Kansas—by a Baptist missionary, incidentally—was thrown into rivers on three different occasions. Although later research has disproved the factual accuracy of the tale, it would not have been in the least improbable during that period.

The free-state papers and their political party finally won out in the seven years' struggle. But there was a time, early in the fight, when the pro-slavery papers had succeeded in silencing all local opposition for many

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Tips on Writing for Trade Journals

Suggested Questions That May Start Your Interviewee to Talking Copy

By FRED KUNKEL

SUCCESS in trade journalism involves the factors of (1) knowing the markets to sell what you have written; (2) knowing what type of stories editors want; (3) knowing how to make the interview to get the most material for a story; (4) knowing how to write up the finished article acceptably.

A knowledge of markets can be had from writer's year books, from N. W. Ayer & Son's Directory of Newspapers and Periodicals (yearly edition) Washington Square, Philadelphia; from The Market Data Book, Business Paper Edition, Advertising Publications, Inc., 100 E. Ohio St., Chicago, Ill.; from the Standard Rate & Data Service, 333 N. Michigan Ave., Chicago.

Finding out what editors want is simply a matter of picking out the publications you decide to write for (from any of these directories of markets) and drafting a letter to the editor asking them what type of material they are particularly interested in, and asking them for several copies of back issues of their magazine for perusal.

KNOWING how to make an interview is a matter of gaining sufficient experience to get the most out of time and effort.

After the first hundred interviews you'll begin to see daylight. I used to walk around armed with a set of from 20 to 50 questions, and ask them all, if the interviewee would let me. Today I only ask about three questions:

1. What have you done recently or in the last six months which is worth crowing about, or writing a story about, something you have done of which you feel justly proud?

2. What system or office method or purchasing scheme have you which is probably different from the other fellow's? Or in the merchandising field, what display methods or advertising methods have you used which have obtained the best results?

3. How do you train your sales people for better selling, suggestive selling, or how does the office and store fit into the picture of keeping the customer sold?

These questions I carry around in the back of my head, using any which seem appropriate. For the beginner, it is best to look over a magazine and to prepare questions to be asked, in addition to that called for in the editor's letter, as well as using the above.

Interviewing requires the elements



Fred Kunkel

of salesmanship, and every interview writer can well afford to study books and magazines on this subject. Since interviewing is a separate field, we will not touch more at this point.

KNOWING how to write the finished article acceptably is the writer's craft or art, which again is a separate field and must be studied, but here is a good example of notes obtained from an interview. Try writing your own story from these notes.

INTERVIEW NOTES:

Store: Haquanda Department Store, Sellersville, Penna.

Department: Womens Shoes.

Buyer: Elmer Goodsight.

Opening: I write for the Shoe Buyer's Style Digest, Holyoke, Mass. I dropped in to see if you didn't have a good story of some kind to tell me.

(Don't know what I can tell you off hand.) This is frequently the beginning of an interview and a "stall" just like in salesmanship, "no, I don't need anything today." So you fire questions at him. As a result of which your interview takes the following form:

Have beautified the department by opening up the pillars and making display cases out of them. They were always closed up with mirrors on all four sides, so we opened up two sides and made a recess display case out of them, which added color and light to the department. Both sides of the posts facing the inside aisle and outside aisle of the department.

We recently enlarged the depart-

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ONE of the most prolific writers for trade journals in the business today, Fred E. Kunkel's first professional love was the law. He was graduated from George Washington University in 1913 and from that date until America entered the World War practiced law in Cincinnati. During the war he began writing about office efficiency and related subjects. Following the war he conducted an office efficiency and systematizing business for a time, then took a job with the Department of Internal Revenue.

At night, however, he continued to write articles about office management, systems, etc., and began selling them to advertising and business magazines. Presently was averaging \$200 a month on the side. Requests for articles and interviews continued to mount until one day 10 years ago he decided to devote full time to free lancing. Has been at it ever since.

Free lancing, he observes, is "all a matter of organizing yourself for work and sticking to it, rain or shine, snow or sleet, and turning out your daily quota regardless of rejects, while the acceptances and checks keep you thumping."

Charting a New Course for Gravure



A. C. G. Hammesfahr

ON all sides today we hear comments regarding the new vogue for pictures, and the net of these comments seems to be—"Where do we go from here?" Pictures have arrived in full bloom, to be sure; they inundate us fairly, from the black and white pages of the daily newspaper to those of the rotogravure section of the Sunday edition; and for the rest, they crowd the newsstands in magazine form, in ever increasing numbers, and the end apparently is not yet.

But what of the situation, it is asked, a year hence, when the entire pictorial field, both present and past, will have been explored exhaustively, and plumbed and preempted? What will the magazines and newspapers do then for material?

It is a fair question and one deserving of a fair answer, for the extent today to which pictures are being consumed, if we may use that term, argues that the demand will presently exceed the source of supply. Where, in other words, will next year's store and stock of pictures come from if something is not done, within the fairly near future, to stimulate the present resources?

THE problem, as it affects gravure, appears to be two-fold, for the future picture supply will be not only one of quantity but also that of quality as well. Indeed the kind of pictures that will be in ultimate demand is just as great a problem as that of pictures itself, for the kind will be determined by the exact character of gravure's editorial program.

"Exhaustion" of Pictorial Field Can Be Met by Creative Effort

By A. C. G. HAMMESFAHR

President, Metropolitan Sunday Newspapers, Inc.

That this program is likely to change seems indicated now, and it is a change that will mean a broadening scope of editorial interest and a more diversified reader appeal in the picture content. This means, presumably, that greater creative efforts must needs be exerted toward the procurement of pictures of all possible types, and a specific campaign promulgated to achieve equally as specific results.

A practical application of this theory and method is now in operation in certain picture newspapers of large urban centers. There, a pictorial "tipster" service has been inaugurated, which strives to cover accidental news events photographically. The public, and particularly the police, are encouraged to phone the newspaper office of any occurrence that seems promising picture material.

Unlikely as this method might seem of getting practical results, its history has been most gratifying. The reason for this lies not only in the phenomena of recurrence, which frequently follows occurrence, but in the development of a pictorial sense of anticipation. This latter sense is strongly developed, of course, in the news photographer, who has his camera focussed practically at all times for anything

that might "break," and that *anything*, as it happened, chanced to be in two instances, at least, historical—the Hindenburg disaster and the shelling of the Panay.

But probably the most promising source of all future picture material, of news character, anyway, is a camera-conscious public that goes about equipped with an instrument and which is prepared, because of this same camera-consciousness, to snap events at their very moment of incidence. The avid market that exists for all photographs of an unusual kind provides impulse toward this end for the individual camera owner and user. The impulse, moreover, should become more general as time goes on.

IT was just such a camera-conscious individual, happily equipped with a second-hand camera which he had just bought and had never used, that accounted for those extraordinary pictures of the sinking Vestris. Surrounded by the commotion and terror of a disaster at sea, this amateur photographer continued to take picture after picture of the sinking ship, until his entire supply of 12 views was exhausted.

Those pictures of the Vestris, taken

WHERE are the editors of newspaper rotogravure sections and of picture magazines going to get their photographs next year and the years after when available material has been exhausted? When ideas begin to become scarce?

These and other questions being heard frequently these days of pictorial journalism are discussed in this looking-ahead article by A. C. G. Hammesfahr, President of Metropolitan Sunday Newspapers, Inc. He charts a course for roto editors who want to keep up with the changing trends in pictorial treatment—to compete with the picture magazines for reader interest and appeal.

Mr. Hammesfahr, whose article "Sunday Papers Need the Personal Touch" appeared in *The Quill* for August, 1937, had been associated with Advertising as circulation manager; with *Collier's Weekly* as vice-president and general manager, and with *Cosmopolitan* as business manager before becoming head of the Metropolitan Group in 1932.

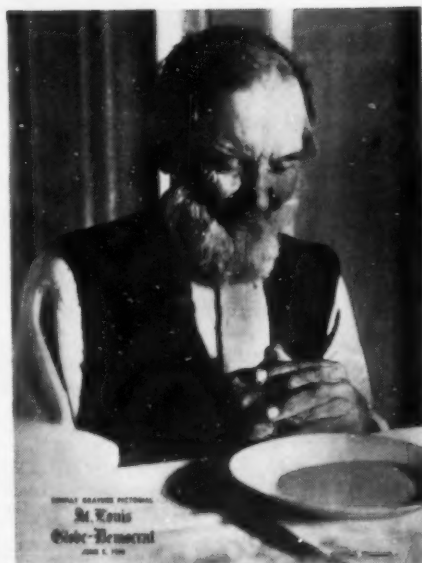


by an amateur with his first camera, constitute the most dramatic scenes of a marine disaster ever photographed; and, if nothing else, they indicate the importance of the camera-equipped spectator at the actual occurrence, who can function efficiently while the occurrence is taking place.

So, in this wise, it is presumed, the picture supply of the future, which is so rapidly becoming exhausted now in theory, will be replenished, so that newspapers and magazines, a year hence, will not only be assured of plenty of picture material but that no news event, within reason, will transpire without someone's being present to make a photographic record of the fact.

Perhaps a more exact plan of action even than this will be put into operation by newspapers, magazines and picture-gathering agencies, that will extend into every hamlet in the land. This would call for photographer-representatives being stationed virtually everywhere there was human habitation, whose job it would be to take pictures, for a substantial consideration, of everything of news, scientific, human or novelty interest. Price would be determined by the value of the "take." The photographer of the Vestris disaster, incidentally, received more than two thousand dollars for his work; so picture taking, even by the amateur, can be a highly lucrative affair.

THE foregoing plan of operations affects the taking of spot-news photographs. It's an important phase of the problem but it's by no means the only phase. Quite as important is the perfection of a plan or method whereby a larger canvass of editorial interest will be covered photographically, that will



Here are four outstanding examples of newspaper rotogravure sections that have been transformed into tabloid-size picture magazines—the Detroit News' Pictorial; the Star Weekly of the Toronto Star; Everybody's Weekly & Picture Parade, of the Philadelphia Inquirer, and the Gravure section of the St. Louis Globe-Democrat.

include all of the reader's potential and varied interests. The word "potential" is used advisedly because it covers those subjects that at present are not covered, particularly in the field of service, and in which the reader conceivably might be interested.

There's another consideration, too, in this regard, that is advisable to mention here. It's the manner in which some editorial subjects are natural picture material, that lend themselves better to pictures, in description, than

they do to text. I refer to the field of service in gravure which, as most people know, is the purveying of the "how to do it" principle to the imitative reader.

So, if gravure is to become accessible to this larger editorial plan, the service of which I speak will quite logically be part of it. Let us consider some typical service subjects and observe how well they lend themselves to this new and, as yet, largely untried, medium: The Foundation Planting of Evergreens! Could text inform the home-owner, nearly as well as pictures, how to plant evergreens about his house—the arrangement, the grouping, and the landscaping of his grounds, generally?

Pictures, therefore, offer the ideal means of communicating such an idea to the reader's mind, because we learn better how to do a thing when we are shown than when we are merely told, whether in speech or in print.

We can carry the service thing a step farther and consider the pictorial how-to-do-it story of making a tennis court, or building a swimming pool, or turning the barren acres of an old farm into a nine-hole golf course. In each case, we find proof of the Chinese proverb that one picture tells more than ten thousand words. So service has its place in gravure, it seems, just as logically as the news or human interest subject. It's all part of the new editorial plan whereby the reader appeal of pictures is found to be almost identically the same as the reader appeal of words.

BUT service in the new gravure of the distant, although not too distant future, is a back-of-the-section subject—important, surely, but secondary to

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I Cover the Countryside—

TWO years ago last October, I went in to see George L. Seese, editor of the Middletown (N. Y.) *Times-Herald*.

"Mr. Seese," I said, "ever since I quit newspaper work in New York City and came back with my wife to try running our old family farm, I've been trying to sell free-lance fiction and articles in such spare time as my cows allow me. But I haven't had much luck. However, I still have an unquenchable yen to write, so what do you think of my trying a farm column for your paper about three times a week?"

Mr. Seese thought it over for awhile and then told me to go ahead for a trial period, with the understanding that the pay would be modest.

SO, since that time, I have conducted *The Gleaner* column without missing once yet. For the first year, it was confined largely to sketches of interesting farmers in this long-settled relatively prosperous portion of the lower Hudson Valley, to occasional pieces about my family, particularly about the two children who have put in their appearance since we came back to the farm, to farm life trivia as it occurs day by day, to observations of politics, economics and life in general, all from my farmer's angle.

After I had been doing *The Gleaner* more than a year, Mr. Seese got the idea that a whole Farm Page once a week might prove a worthwhile feature of the *Times-Herald*. So, with the understanding that it, too, was to be on a trial basis, I started the new venture. At this writing, it has been running more than a year and, I hope, has proven itself a worthwhile addition to our paper's coverage of its area. (Incidentally, I should add here that the paper has a circulation of approximately 9,500 in a city of 18,500.)

Before essaying the new venture, I sent for tear sheets from every newspaper which I could learn featured a regular farm page. I gained some ideas from them, but, for the most part, our Farm Page in the *Times-Herald* has been worked out to suit local needs as we see them. Although I do the bulk of the work in connection with it, the original pattern and the week-to-week editorial supervision are due to shrewd George Seese.

INASMUCH as the original formula seems to have won considerable reader support, we haven't varied from it yet. On the left of the page is a personal

Back on the Soil, This Scribe Couldn't Give Up Printer's Ink

By ORRIN T. PIERSON

column, *Pen and Plow*, written by yours truly about anything that comes in his head of interest to farmers. There is always one feature story about some individual farmer or farm family or farm activity, illustrated by photos taken by myself. Sometimes, there are other short features with pictures, our county 4-H Clubs leader being rather handy both journalistically and photographically and one of my steady contributors.

If I can, I use one general farm story with a banner head—this banner and the rest of the farm stuff being the only indication it is a farm page. We use no mast head or standing illustration to call attention to it. Another regular feature is the week's accumulation of Grange News, prepared by the county secretary of Pomona Grange from the reports of local Granges sent her by the secretaries.

This usually runs to two columns or more of solid type but Mr. Seese says it is much more satisfactory and efficient to print the bulk of the Grange notes together this way than to run them through the paper all week.

Also, it makes it much easier to handle, for the Pomona Grange secretary can decipher all the hand-written notes of the various secretaries and then submits all her stuff in legible typewritten form. The paper, incidentally, has received considerable praise for this weekly Grange feature, particularly from officials of our New York State Grange.

To the best of my ability I have endeavored, from the start, to keep our farm page as local as possible, using little of the mass of hand-outs which come each week from the U. S. Department of Agriculture, State Department of Farms & Markets, Cornell College of Agriculture and others. Of them all, I will say that the Cornell stuff is the newsiest and best prepared and, consequently, more of it is used on our page than that from any other press bureau. This excellence of Cornell's copy is, I believe, largely due to the news-sense and writing ability of its director, Bristow Adams.

SWINGING these various jobs for the *Times-Herald* and keeping my farm

THIS, the third in a series of articles devoted to various phases of covering and training for the covering of the agricultural beat, brings the story of the development of a farm page and the details of the way in which it is handled. More than that, it is the story of an experienced newspaperman who turned to farming, made a success of a dairy farm, and then turned again to writing.

Orrin T. Pierson is a graduate of Colorado State, '24, and of the Columbia University School of Journalism, where he was a member of Sigma Delta Chi. He received a Pulitzer Traveling Fellowship in 1927. During the year he spent in Europe, he wrote a series of articles for the *Denver News*. He has worked as a reporter for the Middletown (N. Y.) *Times-Press*, the *New York Times* and the *Boston Post*, and as a copy reader for the *Denver Post*, the *New York World* and the *New York Herald-Tribune*. He wrote financial publicity for a year preceding the market collapse in 1929. He also ran a country weekly in Allendale, N. J., for a time.

His hours today are rather well occupied—with his farm, three general columns a week, a farm page and a farm column, but he also finds time to turn out farm articles for the *American Agriculturist* and other publications.

operating with some degree of smoothness is, obviously, a full-time job which leaves few idle moments. Luckily, I now have two good hired men whom I can trust to carry on those days when I am away from home. We have a 300-acre place and run a dairy of 60 to 70 cows, so this is no puny enterprise.

As nearly as I can, this is the way I block out my week: Monday morning, I work on the place, going to the newspaper office in the afternoon to edit the Grange news and press agent hand-outs and turn in my batch of personal stuff. Tuesday is a repetition of Monday. Wednesday morning, the Farm Page is made up and I am on hand until this job is finished. Wednesday afternoon or Thursday I interview my farmers for coming features. As I have already written about a good many of the interesting nearby ones, I am now going farther and farther afield, widening my radius to include the limits of the *Times-Herald's* circulation spread.

Thursday night I write the feature story, work on the farm Friday, write my *Pen and Plow* column that night, work on the farm next day and usually figure on Saturday night off—only one in the week usually, as there are nearly always meetings of one kind or another to attend the rest of the time. Sunday, I figure on writing my three *Gleaner* columns for the coming week. Sunday night, I usually read and take it easy.

Some weeks, it is sheer mental torture to get all my stuff written, particularly *The Gleaner* on which—inches for inch—I spend the most time. This is especially true when I have been doing a lot of physical work on the farm, say in haying time and have to literally drive myself to my desk at night. I should add I write at night and on Sundays for this is the only time when the demands of the farm are not too self-evident and when our vociferous youngsters, a son aged six, and a girl, three, are comparatively quiet.

BUT, despite the long hours, it is a constantly interesting and stimulating life—this combination of physical and mental exertion.

Also there is a very real satisfaction in the feeling I am contributing something to this community and, in a small way, am somebody because of it. I have come to have a real admiration for the self-sufficient long-established type of farm we have in this region and am proud to be accepted by the people who live on them as one of them. We don't think much of crop control and soil conservation by government subsidy here in Orange

County, N. Y., and I'm rather glad of it.

Nor should I fail to add that, in my weekly travels around our area in search of feature material, I pick up quite a few pointers I can use on my own place. Thus, on one farm, I saw a way of building calf pens that came in particularly useful; on another a man told me his secret of keeping bugs from his Hubbard squash; another has a sure-fire cow lice exterminator, and so on.

Another virtue of the journalistic side of my life is the excuse it offers to go gallivanting off to various farm meetings and on investigation expeditions. Thus, I get around to quite a few state farm gatherings in Syracuse and Ithaca and New York City. Trips like this give me new things to write about but they broaden my own vision and experience, too.

IT has been rather a revelation to me how many darned good feature stories there are in just an average farm community like ours. Why the region is, to use an inelegant phrase, lousy with 'em. And I don't doubt that every rural area in the country is the same, rich territory for the journalistic miner to tap if he hasn't done it already.

There is, for example, the old Austrian running his farm and summer boarding house back in the Catskills who, during the Boer War, was a trader in South Africa and had enough hair-raising experiences to make another Trader Horn volume; or the handsome young Hungarian, who used to be a microscope maker in New York and now fattens geese for the kosher trade; or the Mills Brothers, who operate 120 acres of apples and run a big dairy farm on land that has been in



Orrin T. Pierson

their family since the days of Queen Anne and is simply reeking with historical lore; or the two Negroes who have been successfully operating one of the biggest fruit farms in our area; or the Polish-born onion grower who, starting without a nickel, now owns 130 acres of rich muck-land, worth conservatively \$80,000.

Then there are the hundreds of newsy little bits about farmers which make the best kind of reading, such things as John Terwillger finding a skunk in his chicken house or Mrs. Lew Quackenbush putting up 400 quarts of corn, beans and tomatoes in three days or Henry Perkins being forced to butcher a cow that choked on an apple. I say hundreds although, to my irritation, I get only five or ten a week, sometimes less. I try to keep after the *Times-Herald's* extensive corps of country correspondents to get them to send in more of this sort of jottings but haven't had much success yet. But I'm working at it, my ambition being to be able to run a full column of local items each week, something along the line of the column which the farm page of the *Bloomington, Ill., Pantagraph* features each week, to name one example with which I am familiar.

AS to the circulation and advertising value of the Farm Page, I am not in a position to make any positive statement. I do know the *Times-Herald* circulation is roughly six per cent over last year and I like to feel the Farm Page has had some part in the general editorial progressiveness which has brought this about. Most of the people in the advertising department seem to

[Concluded on page 18]



A Typical Farm Page

Mushing the Sports Trail With



Henry McLemore

HENRY McLEMORE has spent many of his 31 years dropping things. He dropped his middle name of Tolver at the exact second, so he says, "that I reached the age of reason."

Then he dropped one job after another, moving progressively from actor to reporter, sandwich cutter, trackman in a New York subway, circulating library employee, and mess boy on a freighter. Finally he started dropping words that made people laugh. Along about 1930 he dropped in on the *United Press* and was given a chair and a typewriter in the sports department.

Eight years after this final drop Henry McLemore is one of the most widely read of contemporary sports columnists.

HE is chunky and freckled and red-haired, and if you saw him running around the field during a college track meet or football game you might take him for a graduate manager. And if you listened to him talk in his Georgia drawl, you'd swear McLemore was a fugitive from a gag writers' colony.

He was born in Macon, Ga., and it is not recorded whether it was in that city or another that he discovered early in life that the world was not his personal oyster.

"Right then and there," Henry explains, "I hid my personal grief over the discovery and determined to see a bit of the oyster's shell."

As a sports columnist reporting "Today's Sport Parade," McLemore has achieved part of this ambition. He has covered every type of sport in the

Behind the Byline Glimpses Of a Widely Read Columnist

By J. C. AUSTIN

General News Staff, United Press

books as well as some not yet accorded national amateur or professional sanction. He has written his column from cities in every state of the Union. And he has covered sports events during his estimated 160,000 miles of travel in England, France, Scotland, Ireland, Germany, Hungary, Austria, Czechoslovakia, Switzerland, Italy, Nassau, and Cuba.

HE has covered the Olympics and frog races. Sometimes his assignments carry him off the sports path and into general news assignments such as elections and national political conventions. He has turned his talents to humorous writing about serious sports events and vice versa.

Henry recalls that his most interesting experience came with his first and last attempt to climb Dent du Midi, Switzerland, half a day's distance from Montreaux. That was in September, 1936.

"I spent all my money on an outfit described as what the well-dressed mountain climber will wear," Henry

relates. "I climbed all by myself until I broke down. I must have fallen down 3,000 times and climbed about six times as high as Everest. My mountain climbing outfit weighed a pound or two more than a diver's suit with lead shoes.

"As I collapsed, I scanned the mountain side for a St. Bernard dog with that welcome flagon of brandy, but none showed up. I learned later that the dogs were afraid of du Midi.

"When I convinced myself that there were no St. Bernards in the region, I got up and went back down the mountain. I told the hotel manager where I had been and he said that certainly was a spot to visit. He said he had lost his brother in the same place a week before.

"I got all the walking out of my system that day, and I've been riding in taxis ever since."

McLEMORE'S favorite hobby is, of course, his job that carries him to out-of-the-way places in search of new angles on old sports subjects. He likes



Austin

HERE is an unusual word portrait of one of the best known sports columnists in the business today—Henry McLemore—whose by-line has headed countless UP sports dispatches covering every field of athletic endeavor.

J. C. Austin—"Jim" to innumerable newsmen—fellow UP scribe who pens the story, is a graduate of the Medill School of Journalism at Northwestern University, Class of '29. At Medill he was president of the Sigma Delta Chi chapter. He joined the UP staff in Chicago Feb. 1, 1930, working successively

in Chicago, St. Louis, Chicago, Detroit, New York, Detroit and New York. At present he is a member of the general news staff in New York City.

Among the stories Austin has covered for United Press were the Hauptmann trial, Vanderbilt custody trial, General Motors and Chrysler strikes, Detroit's Black Legion expose, Dickenson murder case in Detroit, and the Democratic and Republican National conventions in Chicago in 1932.

McLemore

bridge and golf and reading, but he's happiest when he's out on a story whose humorous side stands out in next day's column.

Take Father Divine's "Heavenly Olympic Games." McLemore characterizes this as his funniest assignment.

"I went up state last summer to cover these 'Heavenly Olympics' and arrived at Father Divine's estate wearing a sports shirt and no tie," Henry reports. "I hadn't any more than pushed up to the 'Pearly Gates' when a 'heavenly watchman' halted me.

"Halt," he said. 'You can't come in the presence of "God" without no tie on.'

"There I was stymied before I had even taken my typewriter out of its case. I remembered that I had an old necktie in my car. I went back and put it on. Then the 'heavenly watchman' passed me through the 'Pearly Gates.'

"I never laughed so much in my life. There were 350 people lined up to start in the first heat of the 100-yard dash and they ran eight heats. It was a madhouse. Everyone fell down when he tried to run.

"Father Divine himself used an earthly instrument, a stop-watch, to clock the celestial runners. He was wearing a white seersucker suit, white buckskin shoes and a blue tie. He held the stop-watch in one hand and in the other was a piece of coconut custard pie.

"The most popular event of this dark Olympiad was the watermelon eating contest."

McLEMORE confesses to authorship of "the worst story ever written by any man." Paradoxically, he believes the yarn was the most exciting story he ever worked on. The time was 1927, the place Atlanta, Ga.

The story was the death of Ty Cobb's famous bird dog after it had been entered in the National Field Trials at Junction City, Tenn. The dog died as it arrived back at Ty Cobb's home.

Henry's boss tossed the telegraphed report over to his desk and told him to "write a piece."

McLemore did so to the tune of 2,000 words.

"It was the worst tripe that ever was turned out or ever will be," he says. "I had the dog dying in Cobb's arms. I pulled out all the stops and I used every sobbing adjective that was in Noah Webster's book. When I finished

THE QUILL for June, 1938



Pepper Martin looks over Rookie McLemore at the Cardinal camp.

the story I was overcome with the emotion I had created.

"Fortunately for readers of Atlanta, the piece never saw cold type. When the sports editor recovered from his first reading he put it up on the bulletin board.

"It still is used as an unofficial textbook illustrating the pitfalls that stand in the way of journalistic progress."

McLEMORE was not fired, but a job he turned out the following day qualified him for dismissal. He was handed a clipping from another paper reporting a polo game.

"Rewrite this," said the sports editor.

"I didn't know what 'rewrite' meant," Mac confesses. "I read the story over and it looked so damned good that I just copied it down word for word.

"The story that appeared in print was the same as the clipping."

It is not strange for an actor to branch out into the world of sports,

owning a string of race horses, but it is out of the ordinary for a sports writer to be an entrepreneur. McLemore qualified just once when at Sarasota, Fla. Two years ago he purchased a frog and entered it in the frog jumping contests.

"It was as fine a physical specimen as you would hope to see. This frog of mine had the finest pair of legs ever seen on any athlete, even better than those of Jesse Owens.

"I put \$10 on his nose and some wag reported that this must have held him back because he didn't even move off the starting line. As a matter of fact, this wasn't the cause of his failure—this frog was just overtrained.

"I had him in a gymnasium the day before the race and I wore him completely out with calisthenics. I worked him right down to the point of exhaustion. He was so tired he couldn't respond to my pep talk before the race."

[Concluded on page 23]



Lieut.
Don
Dickson

IT was a glaring technical error in a pictorial newspaper feature that sent "Sergt. Stony Craig," of the U. S. Marines, left-righting down the highways of American comics.

The keen eyes of Frank Hunt Rentfrow noted the error and his mind immediately began to churn over the possibility of writing continuity for a marine strip. Rentfrow, a technical sergeant with the Marine Corps in Washington, had edited the Marine magazine, the *Leatherneck*, for 10 years. He had written considerable fiction for the pulps, marine stories among them, and furthermore his position as editor of the marine magazine had given him a contact with an artist he knew was just suited for illustrating a strip of this kind.

That man was Don Dickson, a commercial artist of Worcester, Mass., who had done considerable work for Rentfrow at one time or another. Dickson's style was particularly suited for an adventure strip of this type and there was the element of accuracy and attention to detail that only a man of his experience could handle successfully. The setup required a man versed in marine corps regulations and Dickson was a second lieutenant in the Marine Corps Reserve, Boston.

Dickson came to Washington every now and then on detail work for the Marine Corps, doing illustrations principally of old uniforms for the corps' official records. It was this application to detail plus his familiarity with the

technical side of Marine uniforms and Marine service that won him the job.

THE combination, Rentfrow and Dickson, proved a winning one, for Sergt. Stony Craig started going places in the strip and the newspaper world from the beginning.

"I liked the name Stony and I had never heard it before," Rentfrow told H. M. Snevily, general manager of the Bell Syndicate, which handles the strip. "For a last name I wanted something that suggested rocks, cliffs, granite mountains, or something. My first idea was 'Stony Cragg' but it didn't look as good to me as Craig. I possibly was somewhat influenced by the late Lon Chaney in his role as the hard-boiled sergeant in the 'Tell It to the Marines' picture; but I have also injected into Sergt. Craig the characteristics of some imaginary marines who have peopled the pages of my stories. Craig is a hard, stern-faced marine sergeant, a disciplinarian on the surface but sympathetic and understanding."

Sergt. Stony Craig's fellow characters follow much the same pattern. They are modeled after no particular person but are representatives of the many types of men to be found in this branch of the military service. For example there is "Slugger" Wise, the troublemaker, who knows it all but who isn't afraid to take a punch or give one and whom one suspects has a pretty warm heart beating under a cold exterior. There is Jed Fink the

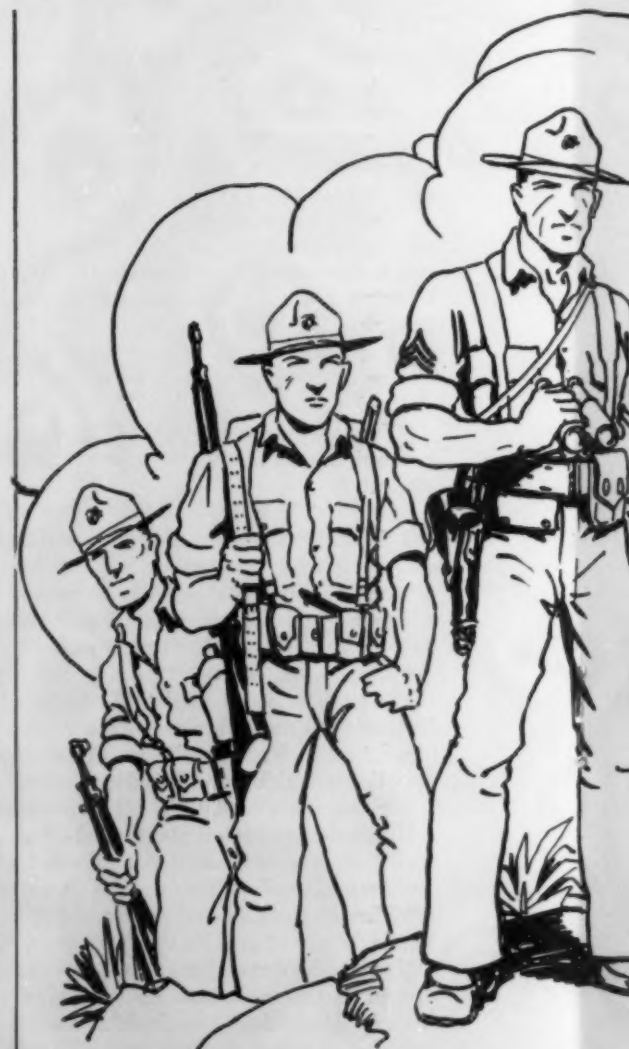
The Leathernecks

And Have the Comic Page S

By GEORGE LA

"Hill Billy" for comic relief who is likely to steal the show if given half a chance. Then, too, there is Bill Hazard, the hero, youthful, clean cut, a credit to the corps and a Navy nurse for love interest.

A survey of readers has disclosed that Sergt. Stony Craig appeals both to the masculine and feminine mind. Youngsters take to the strip with enthusiasm. Marines are popular everywhere and there is no tendency in the strip to glorify war but only to glorify characters in the marine corps. There is no objection from a militaristic point of view because at present the marines' mission is one of preserving peace and



Here are the heroes of the strip—Sergt. Stony Craig, Slugger Wise and J

ks Have Landed —

Age Situation Well in Hand!

ERGE LARDNER

protecting American citizens. Yet there is scarcely any limitation to the adventures which marines can have and the same broad field applies to their fictional adventures.

IN addition to being an illustrator of considerable talent, Dickson is also a crack rifle shot. He has two legs on a Distinguished Rifleman award.

Dickson has always been interested in art and the military. Eight years ago he enlisted as private in the Marine Corps reserve. His particular unit was making summer encampment at Quantico and he came into Rentfrow's office with a few samples of his work. Rent-



Sergt.
Frank H.
Rentfrow



Stony Craig, center, and, left to right, Joe, Bill Hazard,
r Wise and Jed Fink.

frow was impressed. Dickson made a cover and some illustrations for Rentfrow's story of William Walker. Later Rentfrow conceived the idea of writing a series on the Marine Corps Hymn, and starting with "From the Halls of Montezuma," wrote of some particular incident that was or could have been the foundation of each phrase. Dickson made a four-color cover and two line drawings for each issue. The entire series received much favorable attention and is now in the hands of a publisher.

Promoted through the various grades, Dickson was finally commissioned. He was called into active service to make official drawings for Headquarters about a year ago and was retained as long as regulations permit a reserve officer to be in active service in peace time. He does considerable work for the *Infantry Journal* and other publications, mostly military. He works in any medium, including clay. Dickson is interested in amateur dramatics and has originated stage settings; designed window displays, etc. He had done radio announcing and radio dramatic work. For a time he worked for an engraving house, learning the various mechanics of reproduction. This experience has aided him considerably in his work on Sergt. Stony Craig.

RENTFROW entertained a serious ambition at one time of becoming an architect. In fact he even furthered this ambition becoming an apprentice

draftsman. His ideas on the subject did not entirely coincide with those of the head draftsman and one day, some nine months after Rentfrow had started toiling at the job, his boss explained with polite restraint that drafting ability was just one of the many qualifications Rentfrow lacked and perhaps he could do better in some other profession. He also pointed out that baseball bruised fingers were not the best manipulators of a ruling pen, a fact Rentfrow had long been aware of and had tried his best to conceal.

A great sports enthusiast Rentfrow played semi-pro ball a couple of times a week for a local team. As a matter of record his proceeds from catching were greater than the wages paid him as an architect but both added together would not go far toward balancing the present budget. In fact Rentfrow had to supplement this sum by ushering in a theater.

Although he was raised with the smell of grease paint around him, there is no record that this return to the atmosphere of his childhood gave him a yen to go on the stage. Frank Rentfrow was born in a theatrical rooming house in Chicago on Aug. 20, 1900. His parents were in the show business, as had been his father's folks for generations. The tempo, fast sequences and thrilling action of Sergt. Stony Craig reflect in some measure this early stage experience of its author.

Rentfrow traveled the road with his mother and father until he was of school age. He was taken to Chicago

then to board with a widow who had undertaken to raise him. He didn't like school, but nevertheless was foresighted enough to realize the value of an education. So instead of quitting in the fourth grade and going out to sell newspapers he struggled along until the sixth. Then armed with adolescent optimism and little else he started on his career.

After the architect's job he accepted positions as a bank messenger and later as board marker in a brokerage house. The bank messenger's job was of short duration. An inconsiderate teller, totally ignoring Rentfrow's dependence on the weekly stipend, absconded with most of the money forcing the bank to close its doors.

RENTFROW worked in the brokerage house until March, 1917, when he contracted scarlet fever and was under quarantine when war was declared. He fussed and fumed in his confinement, fearful that the whole thing would be over before he could get in it. Considerately they waited. On the day following the lifting of his quarantine he enlisted in the First Illinois Cavalry, subsequently changed to the 122nd Field Artillery. He served overseas with this unit, participating in three major engagements. During this entire period his unit had neither rest nor relief. After the armistice he marched through Belgium to Luxembourg as part of the Army of Occupation. He returned to the States in June, 1919.

Following his discharge from the Army, Rentfrow turned his hand to several things. He was an athletic director for the Western Union in Chicago, a reporter for a news bureau and a deputy United States marshal. This was followed by a position with a college novelty manufacturing concern, a position of several years' duration. During this time he was furthering his education by attending night school, absorbing correspondence courses and doing a little independent study on the side.

He had also been writing and studying writing, an interest which he judges was founded around the year 1915 when he won several prizes for juvenile sponsored by the Chicago *Daily News*. He kept up his military knowledge by re-enlisting in his old outfit the 122nd Field Artillery, as a National Guard unit and was appointed sergeant.

In 1922 Rentfrow began turning out bits of verse under the pseudonym "Hair-Trigger Hop," and some 50 or 60 of these were published in the Chicago *Evening Post* and other journals.

Apparently these efforts aided his

CONTINUING the popular "Stories of the Strips" which the Quill has been presenting for some time in the magazine, the story of iron-jawed Sergt. Stony Craig and his cohorts is related this month, together with something of his creators.

George Lardner, who tells the story, is a native of Niles, Mich., and a nephew of Ring Lardner. After attending the University of Michigan, Lardner worked for the Niles Star and then the South Bend News-Times. Then he headed for New York. He worked for a time for an advertising publication, then in an advertising agency. For the last 13 years he has been in the editorial department of the Bell Syndicate, Inc., in New York.

prose for in 1926 his first published work appeared in *Foreign Service* (V. F. W.) and he contributed a monthly feature for about a year afterward. Soon other of his manuscripts were finding a foothold in editorial offices.

All through this period Rentfrow was working for the college novelty house although he had very little love for the work. On several occasions he tried to quit but each time his salary was increased sufficiently to make him remain, although the salary element had always been satisfactory. A feeling to re-enlist was growing increasingly strong in his mind, he had felt the urge many times since his discharge but the weekly drills at the National Guard armory acted as a safety valve allowing him to get rid of his excess zeal for the service to a certain degree.

THEN in March, 1928, the activities of the U. S. Marines in Nicaragua attracted his attention. Spontaneously he enlisted and was promptly shipped off to Parris Island, S. C., for training. And training he got, although there were nearly nine years of service behind him. En route to the training grounds he stopped off at Atlanta long enough to jot down a telegram of resignation to the College Novelty House. A little thing like a pay increase could not fetch Rentfrow back this time.

Previous experience in military communication resulted in Rentfrow's transfer to Quantico, Va., for service with the signal battalion. There he met a chaplain who recognized his name in

connection with published stories he had written and recommended his transfer to the editorial staff of the *Leatherneck*, a monthly published by the marines at Washington, D. C. Many men who had succeeded in life, including such names as Courtney Ryley Cooper, Don Keyhoe and Carl Gardner, had worked for a time on this publication.

By the end of his first four-year enlistment Rentfrow was made sergeant and upon re-enlistment gunnery sergeant. More recently the rating has been changed to technical sergeant.

In 1929 he began writing with more regularity, the Dell and the Fawcett publishing companies absorbing about all he could turn out. Writing under his own name and that of Frank Hunter he sold stories to *Top Notch*, *War Stories*, *Hardboiled*, *War Novels*, *Battle Stories* and other pulps. He has also done considerable feature work, especially for the *Washington Post*. He devotes four nights a week to writing and his agent wants to put him on an eight-night week.

Rentfrow's hobby is books and sports. The former, a fine collection, practically fills one room of his house and he has indulged in virtually every form of competitive sport, playing basketball for 21 consecutive seasons before adjudging himself too old.

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SDX's 1937 Convention in Madison, Nov. 10-13

Sigma Delta Chi's twenty-third national convention will be held at Madison, Wis., Nov. 10 to 13 inclusive, it has been announced at the organization's national headquarters.

The University of Wisconsin undergraduate chapter will be the host, with the Madison alumni chapter co-operating. The Wisconsin chapter was awarded the 1938 meeting at the Topeka convention last fall, and the dates were decided upon by agreement between the host chapter and the fraternity's executive council.

Ralph L. Peters (Ohio State '26), roto editor of the *Detroit News* and national president of Sigma Delta Chi, is in charge of the program. A series of round-table discussions covering all phases of the profession and led by nationally known authorities will be the basis of the program, Peters has said.

William Ender (Wisconsin '39), president of the host chapter, Frank Thayer (Wisconsin '16), chapter adviser, and Willard R. Smith (Grinnell '21) of the Madison alumni chapter and national treasurer, will have charge of local arrangements.

By J. GUNNAR BACK

THE word merchants who toil to spin out the tears, thrills, and terrors of the daytime domestic serials in radio are having their troubles, reports *Variety*, the weekly trade journal of the show world. The revelations should interest writers who have been to listen in.

A certain advertising agency, which one year ago had a score of 15-minute strips on the air, thinking lately that they have script talents capable of bringing Mrs. America up from her washing in the basement recently inserted a stringent clause in its contracts with writers. The scribes had to agree that under no circumstances whatsoever would they be given publicity as the authors of their scripts. Meanwhile, whenever listing of authorship was necessary, as in the case of the various radio yearbooks, two agency heads were to be given writing credits for the entire script output of the agency, an output that even the late Edgar Wallace with his dictaphones and secretaries could not have approximated. Meanwhile, these ghost writers were to receive from \$10 to \$25 a script, depending on their glibness in the technique.

There has naturally been much grumbling on the part of the authors working on this particular radio assembly-line. Admittedly, they are hacks who have only the useful talent of being able to tell a good story to the audience they aim at, but they feel that they need publicity. Competition in their field of livelihood is keen. They want the housewives, and especially the other agencies, to learn, if not on the air at least through newspapers and fan magazines, who is confecting exhilarating hokum. Publicity is a lever the writer can use to provide himself with steadier work and a chance to get out of the dime-a-dozen script classification.

THE agency came quickly to the defense of its policy. Its writers, it explained, were not creators at all. They were dialogue men, the persons who fill in, as an animator on Walt Disney's cartooning staff inks in the figures after Disney's idea men have worked

out the sequence. The two agency heads supplied the complete structure, the tone of the script, and the turns of the plot. The writer provides the speeches, which are later juggled about by the agency team to make the version heard on the air.

This team of executives operates its factory of emotions on its country estate. A corps of 12 typists keeps the flow of words moving—from country estate to the studio, to the mouths of the actors, out to the kilocycles, and into the mentalities of the listeners.

RECENTLY I had the opportunity to talk to a Chicago writer who is a worker in this mass production system, not, however, in the employ of the agency described above.

He had come to Chicago with a serial idea. It was a formula idea. The typical American family as he conceived it, was soon involved in fights over the ownership of mines, in kidnappings, and in encounters with racketeers; but the show soon had a high audience rating. From that point on, the agency which had placed it commercially, took it over and dictated its course as it gradually went from coast-to-coast. The writer was thereupon more-or-less forced into the rôle of filler-in of dialogue. The extension of his script from one ocean shore to the other brought him a relatively small increase in salary, since it was assumed that his was no longer the genius behind its attraction as a story.

I have had too little direct experience with writing for the networks to say that this is a complete picture of radio script serializing. Certainly there are instances of the author keeping his independence as his idea increases in favor. Paul Rhymer's experience with "Vic and Sade" is one case, Carlton Morse's with "One Man's Family" is another.

But factory methods are now radio writing's methods. Let the writer remember that and look carefully at his contracts as he sets out to acquire a swimming pool the kilocycle writing way.

After nine weeks' deliberation, the judges of the Sixth Atlantic \$10,000 Novel Contest have announced that not a single one of the 918 manuscripts submitted was, in the opinion of the judges, sufficiently distinctive and interesting to deserve the prize. They have, therefore, in accordance with the conditions of the contest, which closed Feb. 1, voted that no award shall be made.

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ular Aviation—1c to 2c per word; Popular Photography—1c to 2c per word; Radio News—1c to 2c per word; Amazing Stories—1c per word. In each case, payment to be made on acceptance.

★

Following are the latest summaries of the material being used in the various magazines on the Dell Publishing Co.'s list:

ALL WESTERN—Stories of the old West—dramatic, realistic, but not supermelodramatic. Honest plots and good characterization and authentic color. Immediate report—payment on acceptance 1½c a word and up. Length—5,000, 10,000, 20,000 words.

WESTERN ROMANCES—Love stories set in Western background. Immediate reports—1½c a word and up on acceptance. Length—5,000, 10,000, 20,000 words.

SWEETHEART STORIES—Highly emotional love stories of modern youth, in which the

conflict is always one of love. Swiftly moving novelettes of from 10,000 to 20,000 words; short stories from 1,500 to 6,000 words. Serials of not more than 50,000 words. Hero and heroine must typify ardent American youth but the stories may be laid in foreign countries as well as in the United States. Payment on acceptance—1 to 1½c a word.

BALLYHOO and MR.—Short stories on any subject, preferably with surprise or punch endings. Articles on sex, sports, criticisms, or anything liable to interest men. Length—anywhere from 1,500 to 3,000 words. If it's an especially good piece it can be even longer. Rate of payment—average about \$35.00 to \$40.00. If it is extremely short or vice-versa, payment varies accordingly.

MODERN ROMANCES—First person, real life stories up to 7,500 words. Book-length true stories from 16,000 to 18,000 words. Serials, three to four parts, each installment 6,000 to 7,500 words. Frequent contests for big cash

prizes, in addition to regular monthly contests. Stories must have verisimilitude. Rate of payment—2c a word on acceptance—prompt decisions.

CROSSWORD PUZZLES—Original puzzle novelettes. All regular feature needs are taken care of by regular contributors. The average feature is no longer than one page. Rate of payment depends upon the interest and originality in the puzzle.

FIVE NOVELS—Adventure, sport, Western, and detective-mystery novelettes between 18,000 and 20,000 words. Occasionally use historical adventures. Love interest is required, but subordinate to action. Stories must be told from the man's angle and the backgrounds should be colorful. Payment is on acceptance, 1½c a word.

Manuscripts should be addressed to the magazines for which they are intended, care of the Dell Publishing Co., 149 Madison Ave., New York City.



Here is a typical front page of Sweetheart Stories magazine. It is one of the group published by the Dell Publishing Co., Inc., 149 Madison Ave., New York City. This article is the first of a series in which the editors of popular pulp paper magazines will discuss the stories they want.

"BEGIN at the beginning!" This might well be the first maxim for writers of young love stories designed for the pulp-paper field.

Sweetheart Stories has conducted three most successful contests for stories within the past three years—two for amateur writers only, and a third for professionals as well.

Among the thousands of stories submitted, we have found a great number of excellent scripts, many by amateurs whose work we feel sure will appear in the slick-paper magazines in the not far-distant future.

On the other hand, many good stories were returned to crestfallen authors because they "began" on page ten, instead of on page one.

INNUMERABLE scripts opened in some such fashion as follows, quoting roughly of course: "Mary Elizabeth awoke as usual to the bur-r-r of the

Some Suggestions for Writing Stories of Youthful Romance

By HELEN MAC VICHIE

Editor, Sweetheart Stories

alarm clock . . ." From there, it would go on for several pages to take Mary Elizabeth through the dull routine of her average day.

About page ten, however, a really dramatic conflict would begin, between Mary Elizabeth and the boy she loved. And if only the writer had begun the story on page ten, and had given in a later cut-back the essentials of the heroine's background, the story would have been exciting and purchasable.

Our second maxim for prospective writers is: "Write about people you know, against a background with which you are familiar!"

Sweetheart Stories is designed for readers of romance in all walks of life—young and old—throughout the country, in cities and small towns, in mining camps and on lonely farms!

No longer do we have a call for unreal melodrama, as we did years ago. Today the radio has brought the world close to those who live isolated lives, and they refuse to accept the insincere, mechanically made stories that used to hold appeal.

Now we look for *real* love stories, that concern *real* people, rather than the typed characters that once were so popular.

SO we advise our writers the country over, whether they live in Texas, in Oregon, in Michigan, or in Maine, to look into the lives of people whom they know for *dramatic love situations*, and to place them against a background with which they are familiar.

Naturally, if a writer is familiar with foreign settings, we are only too glad

to receive stories in which an American boy and girl meet and fall in love in some far-off land. Once the dramatic situation has been found, let the complications arise from the conflict between characters, primarily between hero and heroine.

But always be dramatic! Plan your short story as you would plan a one-act play; let each successive scene leave your reader breathless as to what will happen next.

Conflict for Sweetheart Stories must of course concern love; the stronger the conflict, the more dramatic the story and hence the more likely to be purchased. A good scandal usually makes an excellent starting point! Providing, of course, the entire story is written with the utmost sincerity, and from the heart!

For us the emotional quality of the story is of primary importance. Let us *feel with the heroine*, or *with the hero*—depending upon which viewpoint you take as the writer—from the first paragraph to the last!

We suggest, too, that men write from the hero's viewpoint, for us—since it is usually difficult for a man to write convincingly from the young girl's point of view.

Make your readers laugh and cry, rejoice and suffer with your characters; and to do this you, as the writer, must *live*, with your characters, through happiness and heartbreak!

We of Sweetheart Stories' staff have found deep satisfaction in the sincere good work submitted by writers throughout the country, and we hope that writers, new and old, will continue to let us see their work.

A New Course for Gravure

[Continued from page 7]

dramatic news interest, to human interest, to personalities, science, sport, stage and screen. It is secondary because entertainment comes first, and entertainment is a thing of menace, romance, admiration or aversion—a thing that touches one of the hidden springs of human emotion. As we respond to it, we are entertained; information comes second.

Therefore, in the editorial approach to all subjects for gravure the acid test should be its inherent capacity as a subject to touch one of those springs and arouse one of those emotions, for in the process, lies the whole mechanism of reader interest. We find it buried in these subjects that first arrest and then entertain us for the duration of their scrutiny, of their reading; and, what is more, it must be there—this provocative idea of interest—if we are to respond to it with concentrated awareness.

The editorial acid test, therefore, is—has it an idea that will touch one of the springs of reader interest? And, if not, obviously it is poor material with which to attempt to entertain the prospective reader. The editorial sense may well be called the sixth sense for, through it and by it, the editor knows instinctively what will entertain and interest his readers. Not all editors are in possession of this rare faculty, but the great ones have possessed it, without a doubt. They saw eye to eye with their average reader, and knew intuitively just what interested him.

Next to the possession of this rare gift itself is the possession of a yardstick by which any subject may be measured for its reader appeal. So, when we talk of an "idea" or "story," and their component elements of emotional appeal, we are striving only to place within the picture editor's reach a gauge whereby to test the reader interest voltage of the picture material he chooses. Too often in the past such a gauge was sadly needed, and it is still needed to a degree, we believe, if gravure is going to fulfill its destiny and live out its days in full possession of all its predestined faculties.

LET use turn again to subject matter for gravure and lay this gauge down against some topics out of the news. We have before us, we'll assume, a group of week-old Sunday newspapers, the record, as we know, of the previous week and the events in the lives, the world over, of women and men. What is there here in this printed record, we

ask, that would provide interesting subject matter for gravure, if pictured properly, and presented to the reader as stories in pictures?

In China, a war is raging. We may take a group of war pictures and label them Holocaust in the East—but what of it? Will there be anything there in particular to arrest the attention of the average reader, or give him something that he hasn't, in various instances, seen before? We mentioned before the value of an "idea" and, also, that hidden emotional spring called *menace*. But menace to whom?—the Chinese?—and is that interesting? It recalls the old gag about the teeming millions of Chinamen in China and the moral issue that was propounded in the query would you, if you could, and for one hundred thousand dollars, cause the death of a Chinaman in China by pressing an electric button?

No, death in China—just as such—is too usual, too commonplace, if we may view it in a manner so ghastly and matter of fact as this, as to be very interesting to the reader. But menace. To ourselves? Ah, that is another story for now, when you mention that, as the boy says, you've got something. Therefore, if we are to fish up a subject for gravure out of the deeps of week-old newspapers, and that subject concerns China, let it contain an idea that will be directed at our own welfare, our own sense of preservation, for *that* will be interesting!

So, in grouping several pictures that show the Japanese war machine riding rough-shod over a prostrate and suffering China, let us endow it with this idea, as contained in title and caption: **AFTER CHINA, WHAT NEXT, LITTLE MAN?** Will it mean then that the Japanese Jugernaut of War, reinforced by two hundred million Chinese conscripts, will be turned upon the Western World? There is food for speculation in the thought; nor is it an idea that has occurred to no one previously. We mention it just for the mechanics involved, the dipping into the past week's news and bringing forth something of fundamental interest to the reader. Just pictures of the present war are not enough. The subject needs those pictures plus an *idea*.

WE turn some of the pages of those week-old newspapers and a variety of subjects stare back at us—many of them interesting picture material for gravure. There is—**THE COMING SHOWDOWN: Will Britain Return**

German Colonies—Or Fight? PALESTINE—Powder Keg of the EAST! THERE ARE NO INCOME TAXES HERE! (The principality of Lichtenstein between Austria and Switzerland.) What Becomes of Your Old Gold and Silver—After You Sell It? Pancake Eating Contest in Wisconsin! Blind Staff Runs Cafeteria! Secrets Lie Buried in "Dead Letter" Office! Dare-Devil Socialite Tests Planes! Ontario Widow Builds House Alone! Making Stained Glass Windows! Teaching Jobless Women Scientific Housework! Correct Posture for the Adolescent!

Each subject fills a niche in gravure's general mosaic of world news, personalities, popular science, freak or novelty interest, and service; and our purpose, in listing the foregoing, is merely to suggest a technique for lifting subjects out of the black and white sections of the newspapers and transferring them, with suitable elaboration, to the pages of gravure.

But there's a trick in that "suitable elaboration" I have mentioned. Briefly, it means a step-by-step development pictorially of the subject's story. Any group of pictures, each of which illustrates the same idea, portrays only one dimension, no matter how many pictures there may be. There must be *progression*, therefore, from one picture to another, in picture sequence. Reader interest advances with the changing dimensions, whereas, otherwise, it remains static after beholding the first picture. There must be no duplication of the same dimension, if interest is not to flag.

The new course of gravure will be marked by editorial treatment that is essentially more active than passive. Formerly, the method has been—and to some extent it still obtains—to accept what is proffered, either gratis or for a price, from publicity-seeking sources or from picture services whose business it is to sell pictures. The result has been a product that bore no particular signs of originality or of creative ingenuity. Editing, under such conditions, was at best an indirect function. The editing, in reality, was done by someone else, the man who developed the idea pictorially, and as such by remote control.

THE new course of gravure, let me repeat, will be more direct and more creative. The same technical method that governs the agency-developed subject, that comes to the editor in 3 to 12 pictures and tells a complete story, will be used by the editor in developing subjects of local interest, material right at home which I feel it fair to say should comprise a certain por-

tion of every Sunday newspaper's gravure section.

Again, it's a brief for the *personal touch* in journalism, that shall never wholly surrender the autonomy of any section to outside influence and control.

The editing of rotogravure, within the near future, must be newly considered, I believe, as a creative assignment. The section must be built up in the personal and intimate way that the black and white sections enjoy.

Back of every picture, which is a dimensional part of a sequence that tells a pictorial story, must be editorial purpose that steers a definite, a specific course. The destination of that course, its ultimate port, so to speak, is a wider reader appeal for the reading public, and the perfection of a medium that will do in pictures virtually all that words have done, and, in some instances, do it measurably better.

Such is the new course of gravure.

Writing for Trade Journals

[Concluded from page 5]

ment due to the increased business. As a result of our increased shoe business we have added an individualized modern \$4 shoe department that will more or less cater to the chic younger woman,

What is your seating capacity? 120 seats.

How many sales clerks have you? 15.

How do you arrange your stock? We segregate it according to price ranges. The sales people are used to working that way. I would prefer another method, but they like to work with that system, and if they feel they can work better that way, I see no reason for changing.

What price ranges do you handle? Four, \$5 to \$11.50.

WHAT is most in demand now? Dark linens with contrasting white stitches, which have taken a very nice after Easter promotion and will sell right through the summer, along with the open type all-over patent leather shoes and sandalized types, open toes preferred, mostly embroidered port-holes.

Do you keep stock out of sight? Yes, as much as we can, preferring to have open displays in the department.

Have you done a good job in any particular line? We have done an excellent job in selling corrective type shoes, along with a nice fashion business.

Do your sales clerks know how to suggest the purchase of an extra pair of shoes? Yes. In 90 per cent of the cases they sell more than one pair. (This being a high figure you prod him strongly on the **WHY** and **WHEREFORE** immediately.)

It is all in training your sales people. Show the new construction of shoes, why fitting is a very important factor in maintaining an increase in business; a knowledge of feet, last and types that are right for the feet. Women will buy

two or three pairs of shoes a season. The ready-to-wear trend makes them feel they need more than one pair of shoes. Added color, and to a certain extent women need more than one color.

We are featuring spectator sports shoes, brown and white with built-up leather heels, also the dark linens with contrasting white embroidering and colors of red, blue and green which are selling nicely.

We look forward to a very big summer season. Colors for the summer are predominating, rather than just white.

HOW often do you advertise shoes? Two or three times a week.

What results? Can't trace, except in increased business.

Do you have Friday bargains? Yes, with the rest of the store, we tie in with that, and pull out of stock some shoes that we want to get rid of at reduced prices.

How do window displays help? They are your biggest sales' wedge.

But how do they help? A shoe window is just a shoe window?

Well, we put in the window the unusual or high style shoe or one with a message, a corrective shoe. We tell the story of tired feet in words and pictures. Or a style note. Something out of the ordinary.

How often do you have sales? Only twice a year, and we tie in with store-wide sales then, not only in the shoe department.

Do you find good displays essential in the department? Yes, we believe in just one thing, and that is that shoes must be seen to be sold, so we show the best types on modernistic displays around the department.

SUMMARY

THIS shows both questions and answers. My notes show only the answers.

Now, if you think you can write an acceptable article, by scratching out the questions above and taking the answers as the basis, go ahead and see what you can produce.

Pierson

[Concluded from page 9]

feel this weekly feature helps them sell concerns dealing in farm machinery, feed and supplies, no small item in a community which depends so much on the rural and village trade as ours does. During the winter, of course, Farm Page ad lineage is pretty slim but, if last year is taken as a yardstick, from spring on, it is likely to be nip and tuck between ads and news copy.

As I have said, it is no easy job, this trying to run a big farm and do a varied assortment of journalistic labors as well. But, for the most part, it is a rather satisfying combination. Although my reading public is small, at least I have some audience for my thoughts. This is vastly better than none at all which, I am afraid, would have been the case had I continued to batter my head against the stone wall of national publications. Better, I say, to be a relatively well known frog in a small puddle than an unknown one splashing in a big puddle.

I like the farm folks hereabouts and hope they like me. Honestly, I can look with complete contentment into a future in which I till my acres with one hand and, with the other, chronicle the small happenings in our own small segment of the rural world.

AT DEADLINE

[Concluded from page 2]

bushes near that ventilating shaft came out from his hiding place, wondering whether Carl had suddenly discovered a bee in his pants, to send him tumbling down the hillside with such unseemly haste.

"Carl's 'beat' died a natural death later, of course, when the entombed men failed to materialize — so the assistant never bothered to tell Carl that the mysterious rapping was merely the tapping of that old cobpipe to loosen its caked tobacco.

"I know, because I was that assistant."

EDGAR MARKHAM (Kansas '10) is assistant director, National Highway Users Conference, having assumed these duties in January, 1938, after resigning as executive secretary, National Grain Trade Council. Markham is located in the National Press Building, Washington, D. C.

When Editors Used Vitriol

[Concluded from page 4]

months. Then it was that the professional correspondents from the large eastern papers took up the cry for freedom and championed the Union cause alone. These men were so successful in their vivid, personalized propaganda that soon eastern money had again flooded the territory with a tide of small, fly-by-night "Freedom" papers.

DURING the period in 1856-57 when the pro-slavery papers reigned supreme in the western field, all the leading journals in the East and one from England had their Kansas correspondents, young, impetuous adventurers and writers, many of whom died violent deaths before the smoke finally cleared away and Kansas was declared a member of the Union. The president of the convention that finally wrote the state constitution was a New York newspaperman, Winchell, of the *Times*.

Gladstone, a nephew of the famous British prime minister, was the sole foreign correspondent. He wrote for the *London Times*. He has left an interesting account of his experiences in a forgotten book, "An Englishman in Kansas."

Another correspondent, Samuel F. Wood, precipitated the first Lawrence massacre when he refused to give himself up to a pro-slavery sheriff for his part in the rescue of a free-state sympathizer from the arm of "the law." The principal purpose of this first raid seemed to be to destroy the *Herald of Freedom* and other free-state papers located in the town.

The following year the *Herald* was re-established with eastern subscription money and became the largest and most influential paper in the territory, until its editor sold out secretly to the pro-slavery group then in office, for a large government printing contract.

An interesting side light on the period is the relationship which existed between a group of eastern correspondents and John Brown. Although there is no documentary evidence available, it seemed to be generally recognized at the time that John Brown's first exploits in the region were motivated by the influence of a group of Kansas newspaper editors.

Certain it is that his famous raid upon Harper's Ferry, Va., was largely made possible by the cooperation of several English-born correspondents for eastern papers. One of them, Rich-

ard Hinton, returned to his native land for a lecture tour in order to raise funds to promote the fatal expedition; and two others were killed with Brown in the enterprise. John Henry Kagi, Brown's second in command, died in the battle at the bridge; and his friend and collaborator, John E. Cook, went the way of the scaffold for his part in the day's activities.

NEWSPAPER men have been leaders in Kansas from the beginning. From the very first the destiny of the state has been shaped and guided by the gentlemen of the press more than any other profession. The publishers of the state's two largest dailies are both ex-governors. One of them, Henry J. Allen, is also an ex-United States senator, and the other, Arthur Capper, is at present serving his fourth term in that body.

In no other state, Mr. Mechem points out, have the lawyers been so crowded for political honors. Kansas has had eight governors and nine senators who were newspaper men.

"In Kansas, a newspaper man may still aspire to anything."

Turn About!



You all know about the man biting the dog. Well, May 6, the editorial staff of the *Fort Worth Press* (Scripps-Howard daily) invaded the campus of Texas Christian University and edited the *Skiff*, student newspaper. Students from the T. C. U. department of journalism have been getting out a day's issue of the *Press* annually for the past seven years. Prof. J. Willard Ridings (Missouri '16), department head, decided it was time to turn the tables—and invited *Press* Editor Don Weaver to bring his staff back to college and lend a hand with the school paper. Both papers, under their "one-issue" staffs, were quite successful, and the stunt attracted a lot of attention around Fort Worth.

The picture shows *Press* Editor Weaver (left) talking it over with *Skiff* Editor Paul Ridings.

CONGRATULATIONS:

Here's what a few newspapermen say about *The American Press* under its new editorial policy:

★

WILL W. LOOMIS, president, National Editorial Association: "You have succeeded in packing in a lot of good information and it is attractively displayed."

★

FRANK B. HUTCHINSON, field secretary of the New York Press Association: "A tremendous improvement has been made. I am convinced that the new editorial policy will enable *The American Press* to render a much more worthwhile service to publishers."

★

GEORGE C. RHODERICK, JR., publisher, Middletown (Md.) *Valley Register* and Mount Airy (Md.) *Community Reporter*: "The *American Press* has again assumed its former leadership in the non-metropolitan field."

★

You will undoubtedly agree with these comments. Send for a sample copy and see for yourself what a big dollar's worth you get as a subscriber to *The American Press*.

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NATIONAL PRINTER JOURNALIST

219 So. Fourth Street, Springfield, Illinois

Kiper's Kolumn

By JAMES C. KIPER

Executive Secretary,
Sigma Delta Chi

LINCOLN, Neb.—The University of Nebraska chapters of Sigma Delta Chi and Theta Sigma Phi jointly sponsored



Kiper

a dinner program May 23 in commemoration of the fifteenth anniversary of the university's school of journalism. The Nebraska school of journalism was officially established May 22, 1923, although instruction in the field dates back as early as the middle nineties. Courses were first offered by the late Will Owen Jones, one-time managing editor of the *Nebraska State Journal*, and were continued by the late Miller Moore Fogg. Prof. Gayle C. Walker (Nebraska '25) is president director of the school.

CHICAGO, Ill.—Paul B. Nelson (Minnesota '26), publisher and editor, the *Scholastic Editor* magazine, was elected president of the Chicago Alumni chapter of Sigma Delta Chi at its Founders' Day meeting May 25 at Hotel Sherman. Other officers elected were: E. S. McKay (Michigan '32), first vice-president; William F. Crouch (Grinnell '27), second vice-president; Ruddick Lawrence (Washington '34), secretary; and Robert C. Pebworth (Indiana '32), treasurer.

S. E. Thomason, publisher, the *Chicago Daily Times*, speaking on "Battle Cries of Freedom," declared that "until we of the newspaper publishing fraternity can forget that we are the heads of substantial financial institutions to the extent that no line of news reflects the prejudice that seems to be inherent in property, and inevitable in property heavily taxed, we will do well to leave

the battle for a free press in the hands of our readers, and soft pedal our own battle cries." . . . Gene Raymond, movie star, attended as a guest and presented the chapter's leather medal for "juggled journalism" to Hal C. Burnett (Illinois '31), of Columbia Broadcasting System, for his part in sending a phonograph record around the world by airplane for inscriptions in many countries.

GAINESVILLE, Fla.—The Florida chapter of Sigma Delta Chi conducted a state high school newspaper conference April 30, consisting of a contest, lectures and discussions. Awards were made to winners in the 16 divisions of the contest.

STANFORD UNIVERSITY, Calif.—The Stanford chapter, winner of the K. C. Hogate Professional Achievement plaque in 1937, is helping its 1938 graduates obtain employment by circulating among employers of the state a pamphlet containing pictures and statements of qualifications of the graduates.

URBANA, Ill.—Members of the Illinois chapter visited St. Louis, Mo., May 13 and 14 and were conducted on a tour of the city's newspapers by the St. Louis alumni chapter of Sigma Delta Chi. The tour and entertainment of the members were arranged by Paul Greer (Missouri '12), president of the alumni chapter, and Irving Dilliard (Illinois '27), Sigma Delta Chi's national vice-president in charge of alumni affairs. Both men are with the *St. Louis Post-Dispatch*.

BLOOMINGTON, Ind.—Tom Wallace (Missouri Assoc.), editor, the *Louisville Times*, struck a note of optimism for young journalism graduates when, in speaking at a meeting of the Indiana University chapter May 27, he predicted a much brighter future for newspapers. "Whereas a newspaper office was once a place of last resort for young men, staff positions now are filled by a selective draft system, for which usually only college men can qualify," Wallace said. Barry Bingham, publisher of the *Louisville Courier-Journal* and *Times*, and Frank Harrold, Muncie (Ind.) *Star*, were initiated as associate members.

LOS ANGELES, Calif.—Los Angeles alumni and U. of Southern California undergraduate chapters heard about the Sino-Japanese conflict direct from the front May 31 from William Parker of *Reuter* and *INS* and Robert Berkov of *UP*, who recently returned to this country after a long sojourn

covering affairs in the Far East. Paul Zimmerman (Nebraska '27) followed the remarks of the foreign correspondents with a talk on "How To Be a Foreign Correspondent and Yet Never Leave the U. S."

SYRACUSE, N. Y.—Miles W. Vaughn (Kansas '15), *UP* night editor in New York City spoke at the Syracuse chapter's gridiron banquet May 18, telling of problems in "Covering the Far East." Vaughn spent nine years as *UP* correspondent in the Far East, and has written a book on his experiences. The gridiron banquet climaxed the School of Journalism's annual spring holiday, at which time all journalism students are dismissed from all classes to take part in a day of sports and dancing.

MADISON, Wis.—The Wisconsin chapter of Sigma Delta Chi May 21 announced the winners of its annual weekly newspaper contest. The contest has six divisions: community service project, newspaper improvement, best editorial, best front page, newspaper enterprise, and best local news story. Certificates were awarded the winners by the chapter.

COLUMBUS, O.—A "Rib and Roast" dinner, a modified gridiron, was staged by the Ohio State chapter May 10, and was attended by 160 students and faculty members of the school of journalism. Students and faculty members alike were "roasted." Sigma Delta Chi national scholarship certificates were presented to five seniors by Norval Neil Luxon (Ohio State '23), chapter adviser.

STATE COLLEGE, Pa.—The Penn State chapter awarded certificates to winners in 12 divisions of a contest for high school newspapers of Pennsylvania recently at the annual High School Editors' conference, sponsored by the department of journalism. More than 400 delegates attended the meeting, at which Franklin C. Banner (Penn State Assoc.), head of the department and chapter adviser, awarded two \$150 scholarships to high school students in behalf of the college.

DEWITT MILLER (Southern California '33), Los Angeles, is a free lance writer and photographer. His articles and pictures have appeared in *Coronet*, *Life*, *For Men Only*, *Popular Science*, *Popular Mechanics*, *Modern Thinker*, and other magazines.

JOHN L. KLINE (Stanford '36) is a member of the advertising department staff of Packard-Bell Radio Co., Los Angeles. He formerly was a reporter and promotional copywriter with the Los Angeles (Calif.) *News*.

WHO · WHAT · WHERE

EVAN WALKER (Butler '32) recently resigned as publicity director of Butler University, a position he held for five years, to become assistant to the president of the Indianapolis (Ind.) Street Railways Co.

MORRIS KING (Butler '35) is managing editor of the Marion (Ind.) *Leader-Tribune*. He formerly was on the financial and markets desk of the Indianapolis *Star*.

JOSEPH A. BRANDT (Oklahoma '21), director of the University of Oklahoma Press since its founding ten years ago, has resigned to take a similar position as head of the Princeton University Press. He will assume his new duties July 1.

EVERETT H. PICKERING (Pittsburgh '35) is chief staff photographer for American Air Lines, Chicago.

JOHN DUNLAP (Southern California '33), former chief of the Fresno bureau of *United Press* has been appointed manager of the Sacramento bureau. ROBERT WILCOX (Grinnell '37) succeeds Dunlap as manager of the Fresno bureau.

SAMUEL O. DUNN (Iowa State '24) is chairman, Simmons-Boardman Publishing Corporation, Chicago, publishers of *Railway Age* and other railway magazines.

AINSLIE E. HICKERSON (Iowa '27) is president of Philadelphia Suburban Newspapers, Inc., publishers of *Main Line Daily Times*, Ardmore, Pa.; *Sixty-Ninth Street News*, Upper Darby, Pa., and *German-town Courier*, Germantown, Pa.

THOMAS W. DUNCAN (Drake '26), Des Moines, fiction writer, and DONALD THOMPSON (Drake '25), NBC program producer in Chicago, both won awards for best short shorts in *Liberty* magazine for 1937. Duncan received honorable mention for his story, "After Midnight," which appeared in July, 1937, and Thompson won a \$100 award for his story, "Last Public Appearance," which appeared in the Oct. 17 issue of *Liberty*. Duncan is the author of "O Chatauqua" and "We Pluck This Flower." Both Duncan and Thompson were charter members of the Drake chapter of Sigma Delta Chi.

DR. ROBERT W. DESMOND (Wisconsin '22), one of the associate editors of the *Christian Science Monitor*, will become a professor in the Medill School of Journalism at Northwestern University beginning next September as the first appointee to the faculty under the new five-year professional plan. Dr. Desmond will give special attention to work in the field of press and public opinion, press and world affairs, and graduate study. Dr. Desmond is the author of "The Press and World Affairs," and "Newspaper Reference Methods."

KENNETH HARLAN (Butler '36) is a member of the Indianapolis (Ind.) *International News Service* bureau staff.

THE QUILL for June, 1938

Alfred McClung Lee Receives SDC Award



WASHINGTON—Dr. Alfred McClung Lee (Pittsburgh '27), of the Institute of Human Relations at Yale University, has been selected as 1937 winner of the Sigma Delta Chi Annual Research Contest, it is announced by Tully Nettleton, *Christian Science Monitor*, chairman of the fraternity's research committee.

Dr. Lee's book, "The Daily Newspaper in America," was considered by the board of judges to be the best investigative study made in the field of journalism during 1937 out of the field of notable entries in the contest. Dr. Lee will receive a \$50 cash award.

Judges in the contest were: Arthur Robb, editor, *Editor & Publisher*; Ralph H. Nafziger, of the University of Minnesota journalism faculty and winner of the 1936 contest; Elmo Scott Watson, Medill School of Journalism and editor, *Publishers' Auxiliary*; Marco Morrow, assistant publisher, *Capper Publications*; and Blair Converse, head, Iowa State College department of journalism.

Dr. Lee, on leave the past college year from the University of Kansas journalism faculty to serve with the Institute of Human Relations, received his bachelor's and master's degrees in sociology at the University of Pittsburgh studying under auspices of the Kennedy T. Friend and Sterling fellowships; he was granted the doctor of philosophy degree from Yale University in 1933.

JOE K. RUKENBROD (Ohio State '29) has established a publicity and news service office at 59 West Bowery Street, Akron, O. For the past nine years, Rukenbrod worked on the Springfield (O.) *Daily News and Sun* and later in the Columbus and Cleveland bureaus of *International News Service*.

EDWARD N. DOAN (Kansas Assoc.), president, American Association of Teachers of Journalism, and University of Kansas journalism faculty member, will be visiting assistant professor at Ohio State's school of journalism the coming year. Professor Doan will take over the duties of PROF. NORVAL NEIL LUXON (Ohio State '23), who will be on leave of absence while working toward his doctor of philosophy degree in history at the University of California, Los Angeles.

RICHARD F. REYNOLDS (DePauw '35), is an associate account executive in the advertising agency of Fuller & Smith & Ross, Inc., Cleveland. He was formerly Federal building reporter on the Indianapolis (Ind.) *News*.

A. E. VOORHIES (Oregon Assoc.) on July 1 will enter his forty-second year as publisher of The Grants Pass (Ore.) *Daily Courier*.

HENRY KRACALIK (Northwestern '35) was recently appointed assistant editor of *The Economist*, Chicago real estate paper.

CLEMENT E. TROUT (Wisconsin '24), head of the publications department at Oklahoma A. and M. College, Stillwater, recently was elected president of the Southwestern Journalism Congress, a southern organization for departments of journalism. The 1939 meeting will be held on the A. and M. College campus at Stillwater.

WEBLEY EDWARDS (Oregon State '27), vice-president of the Honolulu Broadcasting Company, operating station KGMB in Honolulu and station KHBC on the island of Hilo, spent several weeks of last month on a business trip in the states. A former president of the Oregon State chapter of Sigma Delta Chi, Edwards attended the May 25 dinner meeting of the Chicago Alumni chapter.

DR. DOUGLAS SOUTHALE FREEMAN (Nat'l Hon.), editor, the Richmond (Va.) *News-Leader*, was injured in an automobile accident May 26 at Fayetteville, N. C. His daughter was seriously injured and his chauffeur was killed when the car collided with a truck.

RAYMOND D. LAWRENCE (Oregon '22), now of the University of Kansas, will join the faculty of Ohio State University's school of journalism next fall. In addition to teaching experience at Oregon, Stanford and Kansas, Lawrence has had 15 years of newspaper work.

ASHTON E. GORTON (Butler '35) is editor of the Noblesville (Ind.) *Morning Times*.

Headache Harvest

THE American Newspaper Guild has, is and will continue to furnish publishers with plenty of headaches. The headaches will stop only when both publishers and the guild leaders pull in their respective chins, remove the chips from defiantly hunched shoulders and try to understand each other.

We haven't seen eye to eye with the Guild on various stands and methods. We still don't. But, as we have said before, the Guild was born of unhealthy and unfair conditions in some newspaper establishments and because of the attitudes of some publishers. The treatment prescribed by the Guild is rather unpleasant at times—but so were the conditions. There would have been no Guild if there hadn't been good and sufficient cause for its inception and growth.

IT was with a great amount of interest, therefore, that we read the remarks Ted Dealey, president of the Southern Newspaper Publishers' Association, and publisher of the *Dallas News and Journal*, made at the recent convention of the S. N. P. A., as reported in *Newsdom*.

Declaring that a minority of short-sighted publishers were responsible for the conditions leading to the formation of the Guild, he made a plea that publishers practice what they preach in the conduct of their business operations.

Here are some of his pertinent observations on the situation:

"These times should teach us all a lesson in regard to our attitude toward the personnel of our various establishments. The Newspaper Guild did not come into being for no reason whatsoever.

"A minority of short-sighted publishers, more concerned with their own pocketbook than with equitable human relations, laid the foundation upon which the edifice arose. As the structure towered, it cast shadows not only upon those originally responsible for its beginning, but also upon those whose practices were not contributory to the laying of the cornerstone.

"We are having our labor troubles as well; and those whose treatment of the men who work for them has been beyond reproach are, nevertheless, suffering from the actions of those whose abuse of common fair dealing in employer-employee relationships touched the match to the original embers.

"Trends of this sort move onward to teach us a lesson. If all of our editorial men had been satisfied, there would have been no Guild. If employees generally had received such treatment as the Golden Rule dictates, labor troubles would be noticeable only from the sporadic character of their appearance.

"The old saying is 'a stitch in time saves nine.' More attention to our personnel problems would prevent many headaches in the industry.

"Please don't think I am trying to be a second Franklin Delano Roosevelt in the enunciation of my belief in these general principles. It must be recognized that a certain strata of public thought is permeated with rad-

AS WE VIEW IT

icalism. The publishers of this country not only must preach the gospel of reasonable conservatism and fair dealing, but they must practice what they preach in the conduct of their business operations, if the principles on which this nation was founded are not to be undermined.

"What I am saying to you is said only in the spirit of constructive selfishness. Kindness begets co-operation; co-operation begets efficiency; and efficiency means workmen producing commensurately to their wage."

Here's hoping for the good of all concerned—publishers, guildsmen, newspaper people in general and journalism as a whole—that both publishers and guild leaders come to a state of understanding and co-operation.

Dead Papers Pay No Salaries!

TACTICS of destruction waged in some of the newspaper strikes seem to us—trying to be entirely unprejudiced—nothing short of suicidal, utterly devoid of reason or common sense and destined to bring nothing but disaster to all concerned.

By "tactics of destruction" we mean the vicious attacks made on the integrity, the motives, the policies and the characters of the publishers and papers under fire—the same publishers and papers, incidentally, to which it is presumed the strikers expect to return once they have won their fight.

Also the efforts made by strikers to drive advertising from the columns of the paper against which the strike is directed and to persuade subscribers to stop their papers.

To win a strike, we realize, the paper against which the strike is directed must be hit in its pocketbook. To hit it in the pocketbook means that a reduction in its revenues from circulation and advertising must be effected.

But newspaper circulation and advertising are not obtained in a day. They are hard won, generally over a period of years. Once lost they are not easily regained. And if they are never regained—then what?

THIS is not to say there are not occasions when strikes seem the only weapon left employees seeking better working conditions and more adequate remuneration. Nor to deny the right of the striking employees to present their side of the controversy to readers and advertisers and seek their support.

But that presentation and plea for support must be deftly handled. It is one thing to set forth the employees' side in a straightforward statement, another to deliberately "smear" a paper and its publisher. It is exceedingly difficult to impair or reduce a paper's circulation and advertising *only temporarily*. It is much more apt to be a *permanent* impairment, possibly the wrecking of the paper.

If the paper be wrecked—What Price Victory?

Dead newspapers pay no salaries!

McLemore

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OUT of his manifold experiences, Henry recalls the drawing for ticket holders of the Grand National Steeplechase in Dublin in 1934 as the most disappointing. That was because he held 50 tickets on the drawing and didn't come even close to scoring.

In 1937 while McLemore was covering baseball training camps, he slipped into the dressing rooms of the St. Louis Cardinals at Daytona Beach. He changed into a uniform without being detected, and was on the field before his duplicity was uncovered.

"Well, he can't be any worse than some of our regulars," Manager Frankie Frisch reasoned. "Give him a tryout."

So McLemore went out and played shortstop—with a signal lack of success.

"Except for a weakness in the field, and at the plate, and but for a fat stomach, I could not be distinguished from the others, the so-called regulars," he says.

One day Henry got a triple off Paul Dean, and right after that Daffy was sent home. McLemore disappeared shortly. He was not sent to the club farm. His contract paying him 50 cents a day during the training season as well as transportation to the park was torn up. He declined to reveal what had happened to him, but it was subsequently disclosed that he had been commissioned to haunt and demoralize any other team in the National League.

HE has been known to cover golf, baseball, tennis, polo, boxing, track, la crosse, auto races, midget auto races, horse races, women boxers, and wrestlers, fencing, swimming and diving, throwing the taber, rugger, soccer, badminton, bridge tournaments, dog and cat shows, elections and conventions.

"I have no favorite sport. I like them all as long as they are championship stuff—either for a title or played as if a championship were at stake," he says.

He has lots of peculiarities. For example, he will cross state lines to investigate reports that somebody fixes up a good dish of spaghetti with chicken-liver sauce. He eschews a belt or braces, preferring to support his trousers with an old school tie. He abominates button shoes, and never has listened to a complete radio program.

He tears corners off every piece of paper he reads, and doesn't like motion pictures. Although McLemore is as

dependable in keeping appointments as a Naval Observatory clock, he is procrastinator when it comes time to write his column.

He should be the world's best golfer, for he plays with the best of the professional players. He claims to have had 10,000 free lessons by this means, and figures that he has therefore saved \$50,000 in golf instructions. Both figures probably are exaggerations.

After a disordered fling at four universities, McLemore tried his hand at sports writing on the *Atlanta Georgian*. His first job paid him exactly nothing a week and he reports that "I

had to work very hard at this rate to make ends meet."

He came to New York with \$28 in his pockets. He spent the entire sum for theater tickets. When hunger finally downed him, McLemore found work as a sandwich cutter.

"I believe I would have made my mark in this field except for my natural weakness for peanut butter and jelly sandwiches," he says.

Other jobs followed and then he got a job with International News Service, first as a sports writer, then as overnight editor. He left INS to join the *United Press*.

Puts the Right Man in the Right Place

Pick a Winner!

Many employers who started in the game as cubs in years like 1938 can well remember how difficult it was to get started—to even get a foot inside an employer's door.

These men can well appreciate the position in which the journalism graduates of 1938 find themselves, and a number of these employers will lend a helping hand.

Approximately 300 Sigma Delta Chi members received diplomas this month, and will be available to employers in the editorial, advertising, publicity, radio, press association and magazine fields.

Sigma Delta Chi members who are employers will find this new timber good timber. The 1938 graduate has had broad preparation, has received practical training and more than likely will have had some experience.

If YOU have a vacancy on your staff, and can use the services of a 1938 graduate who is energetic and wide-awake, call on The Personnel Bureau for recommendations. The complete records of 1938 Sigma Delta Chi graduates are on file now, and have been thoroughly investigated.

THE PERSONNEL BUREAU of Sigma Delta Chi

35 East Wacker Drive.

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Puts the Right Man in the Right Place

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Four bucks would not last long in a poker game; nor would they buy much wassail. Spent for nicotianatabacum, they quickly go up in smoke. Invested in a dinner tete-a-tete, they may lead you to deuterogamy.

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